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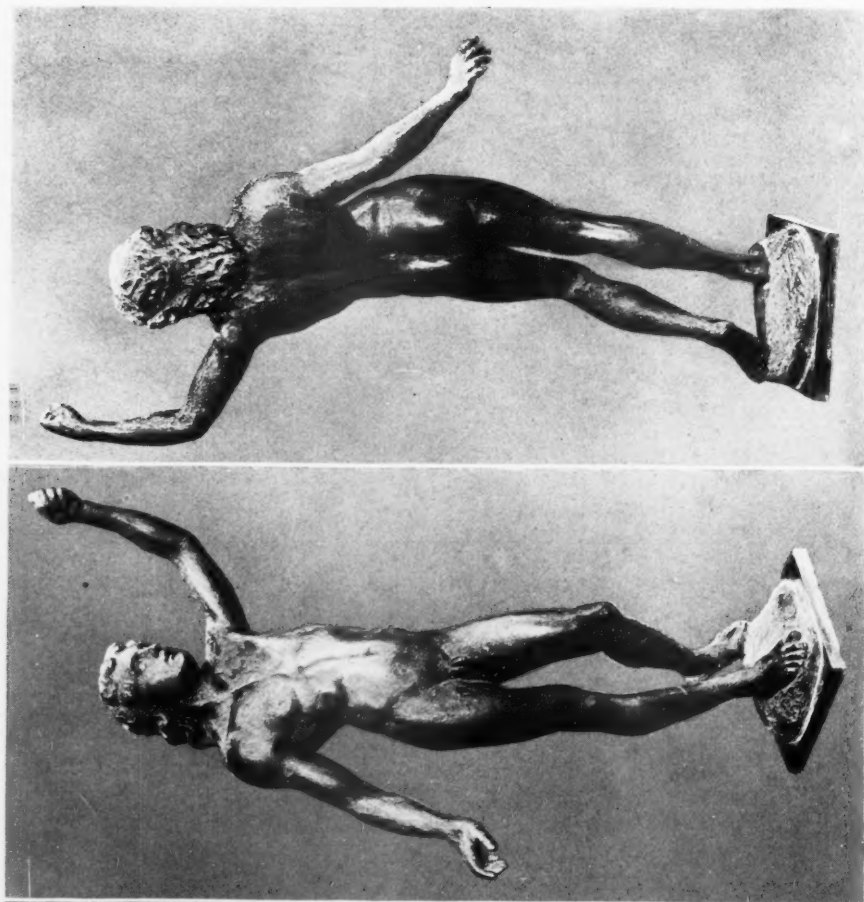
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FIG. 3 GIACOMO COZZARELLI: SAN GIOVANNI
Opera del Duomo, Siena



FIGS. 1 and 2 GIACOMO COZZARELLI: STATUETTE
Collection of Mr. Grenville L. Winthrop, New York

ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME IX
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GIACOMO COZZARELLI AND THE WINTHROP
STATUETTE



SIENESE sculpture is one of the many fields of the history of art that have been unduly neglected. Every one knows Florentine sculpture, and nearly every one has gone into print on the subject. Sienese sculpture, however, still awaits an historian. Schubring, to be sure, has published a study that has thrown light upon not a few difficult problems; Venturi has spread abroad knowledge of the monuments; many special articles of the utmost value have been published; and the scholar is living who could, if he would, give us the desired book. But this has not appeared. In the meanwhile confusion worse confounded reigns in the history of this fresh and delightful period.

That this should be so is regrettable. Were Sienese sculpture more studied, we should I think have a much better opinion of its value. To my way of feeling, it stands at least in as high a relationship to Florentine sculpture, as does Sienese painting to Florentine painting. Its very modesty, its very provincial character lend it a charm. The poverty of Siena was a blessed thing. When we are satiated with the facile and superficial technique of Rosellino, Benedetto da Maiano, or Desiderio da Settignano we turn to the sculptures of Vecchietta with the feeling of at last having found again an art with muscles.

A master-piece of Sienese sculpture, hitherto unknown, is in the Winthrop collection in New York (Fig. 1, 2). It is a delightful statuette, representing a nude youth, perhaps a Bacchus. It has long been attributed to Antonio Pollaiuolo, but a glance at the soft and

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gentle form, at the poetic and dreamy sentiment, is sufficient to recognize that we have to do with a very different school. The statuette is in fact by the same hand that executed the San Giovanni of the Opera del Duomo at Siena (Fig. 3).

The Sienese terra cotta is now generally accepted as a work of Giacomo Cozzarelli, although the fact has been questioned. The basis for our conception of the personality of the artist are the San Sigismondo at the Carmine (Fig. 4) and the San Vincenzo Ferrer of Santo Spirito (Fig. 5), both at Siena. These are mentioned by the historian Tosi, who was nearly a contemporary, as by Cozzarelli.

It is well to keep clearly in mind the evidence of style afforded by these two statues, for many works have been rather loosely attributed to Cozzarelli on little better ground than that they happen to be about of his time, and executed in wood or terra cotta. The most striking characteristic of the man as revealed in these two figures, is a certain power in rendering psychological sentiment. He feels the emotions of his subjects with an intensity that it would be hard to equal this side of Spain. They are fairly hot. We are at the opposite pole from the paganism and impersonality of the Florentines. On the other hand the element of pathos is not carried to exaggeration, as it was at times by the eclectics of the cinquecento, and even by the Sienese painters of the quattrocento. The faces are finely executed; in the San Sigismondo (Fig. 4) there is a quality that would not be unworthy of Scopas. Among the technical details it is important to note the characteristic draperies, and the hands, weak and effeminate in the San Sigismondo (Fig. 4), coarse and masculine in the San Vincenzo (Fig. 5), but in both decorative rather than significant.

The crux of the Cozzarelli question lies in the medallions of the vault of the Osservanza. The two in the center of the first two bays are, as every one is agreed, by the Della Robbias. The others are assigned by a wobbly tradition to Cozzarelli. To me they do not appear to be all by the same hand. The San Bernardino in the north-east angle of the first bay gives the impression of being closer to Cozzarelli than the others. It is especially related to the San Nicola da Tolentino in Sant' Agostino, an undoubted work of Cozzarelli. By the same hand as the San Bernardino, whether or not this be Cozzarelli's, are the Ecce Homo and the San Giovanni. The other reliefs might be by pupils working more or less closely under the direction of the master. The San Matteo may be in great part even by the master himself; and he doubtless touched in places the San Luca, the San



FIG. 5 GIACOMO COZZARELLI: SAN
VINCENTO FERRER
Santo Spirito, Siena



FIG. 4 GIACOMO COZZARELLI: SAN SIGISMONDO
Sacristy of the Carmine, Siena

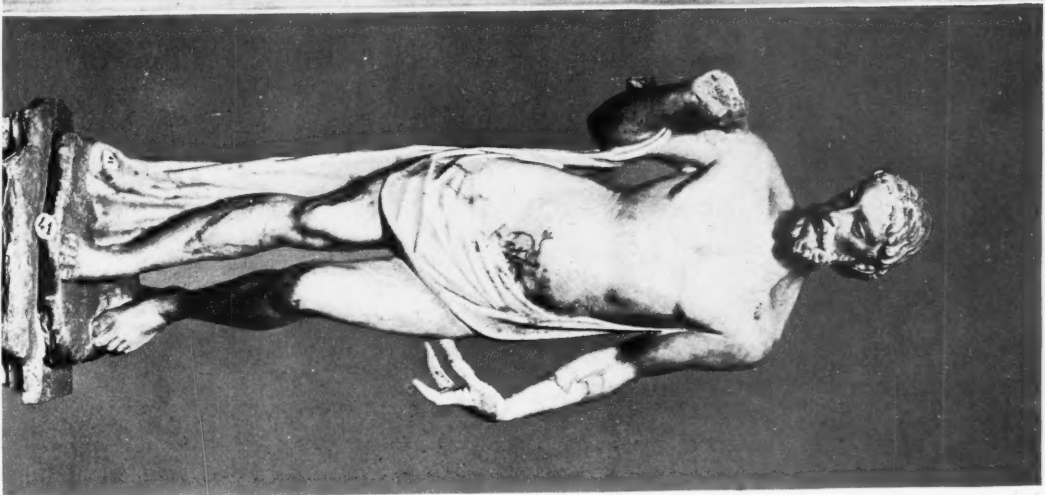


FIG. 6 FRANCESCO DI GIORGIO?: CHRIST
Academy, Siena

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Matteo and the San Gerolamo. The remaining reliefs were poor things even before they were spoiled by whitewash. The sum of a complex matter is therefore that the Osservanza medallions can only be given in part, and very doubtfully to Cozzarelli. It is too bad that so many reserves are necessary. Could we be certain that these powerful sculptures are really by our artist they would be of great help in determining his stature. They would show him to us at the age of thirty years (the Osservanza was built about 1485) working less under the inspiration of his master, Francesco di Giorgio—whose influence so far as I can discover is hardly traceable in Cozzarelli at any period, although the two sculptors have been constantly confused—than under that of the Florentines, Donatello and his followers, and Luca della Robbia. It is worthy of remark that the San Giovanni of the Osservanza is closely related to the relief of the same subject in the Siena Duomo. The latter is commonly attributed to Vecchietta, but Mr. Clapp believes that it can not be by him. In any case it seems to me to be clearly derived from the Osservanza reliefs, rather than vice versa.

The San Giovanni of the Opera del Duomo (Fig. 3) resembles the authenticated works of Cozzarelli much more closely than do the medallions of the Osservanza. It would seem therefore entirely reasonable to suppose that it is by his hand. This terra cotta belonged to a group of the Deposition, the other figures of which are still in their original position in the sacristy of the Osservanza.

However, this whole group has been attributed to Francesco di Giorgio. Since the attribution of the Winthrop statuette depends necessarily upon that of the San Giovanni and other figures of the Deposition group, it is necessary to consider the grounds upon which this name has been given.

Of Francesco di Giorgio sculptor, indeed, almost as little is known as of Cozzarelli. His only authenticated works are the two angels in bronze of the Duomo. Schubring gave to him on their style the little bronze of the Crucifixion in the Carmine at Venice, the relief of Discord in the South Kensington Museum, and that of the Flagellation in Perugia. It was a brilliant, and admittedly correct attribution of a group of works that had passed for Bertoldos, for Verocchios and even for Leonardos. This ends the list of the undoubted sculptures of Francesco di Giorgio. The fragments of the Piccolomini tomb at San Francesco of Siena earlier than 1470 have been ascribed to him on the strength of a tradition that can not be traced further back than 1802.

Mr. Perkins has recognized that their style has nothing to do with that of Francesco di Giorgio, and that they resemble rather the Cristofori tomb in the same church, which is a work of Urbano da Cortona.

Now neither the Winthrop statuette nor the *Osservanza Pietà* show any characteristics which would justify us in supposing that they are by the same hand as the authentic sculptures of Francesco di Giorgio. Neither do they show close points of contact with his paintings.

Before however dismissing the attribution as untenable, it is necessary to study the very interesting, and so far as I am aware unknown marble Christ of the Siena Academy (Fig. 6). This splendid statue is obviously next of kin to the Winthrop statuette. But the instant one looks at the Christ, the name of Francesco di Giorgio rises instinctively to one's lips. Not only has it the blondness of the master, but it has his mannerisms. There are the same hands, the same draperies. The Christ has feet which might have been made from a cast of those of the right hand angel in the Duomo. Furthermore, this statue is evidently closely related to the Aesculapeios of Dresden, a work which has been attributed to Francesco di Giorgio.

Mr. Perkins is, however, undoubtedly right in holding that for all its resemblances the Christ can not be by the hand of Francesco. In the eye is an expression ambiguous, decadent, sensual. This is not like the blithe Francesco di Giorgio. It seems consequently most reasonable to suppose that it was done by a follower of the master. There is no particular reason to believe that it is by the same hand as the Winthrop statuette, nor even that it influenced the latter. Both belong to an ancient Sienese tradition that goes back at least as far as the delicious Bacchus of Federighi, in the Palazzo Elci.

There is indeed nearly formal proof that neither the *Osservanza* group, nor the Winthrop statuette, nor the Academy Risen Christ can be by Francesco. That master died in 1502. Now the *Osservanza* group stands still in its original niche. This niche has been reduced in size, but the architecture of the original portions can hardly be earlier than 1510. A similar proof applies to the Winthrop statuette and the Christ. Both show the clear influence of the Apollo Belvedere. If we compare the Winthrop statuette with the Vatican original, we perceive that the Sienese artist is indebted to it for his treatment of the legs, of the head, of the arms, and of the hands. Such resemblances can not be due to chance. It is certain that the author of the

Winthrop statuette knew the Apollo, either in the original, or by means of drawings and copies. It is no less clear that the sculptor of the Academy Christ came under the influence of the same model. Here again the movement of the legs is that of the Apollo. The support for the statue, in the Apollo supplied by the trunk of a tree, is in the Christ replaced by draperies, which have however almost the same appearance.

Now the Apollo was discovered apparently before 1490, but it is entirely improbable that it should have been known to Sieneſe ſculptors before it was expoſed in the Belvedere in 1505. One ſuſpects, it is true, that Michelangelo knew it in 1504 when he made his David, but Michelangelo would naturally be ahead of his times, and certainly ahead of conſervative and provincial Siena. The influence of the Apollo runs through cinquecento art. But I know of no trace of it in the art of the quattrocento. It is entirely probable therefore that the Winthrop ſtatuettes and the Chriſt of the Academy are both later than 1505, and hence not by Francesco di Giorgio, who died in 1502.

Of course it muſt be remembered that Francesco was much ſought after by foreign patrons, and ſpent a great part of his life away from Siena. He is therefore juſt the one Sieneſe artiſt who might conceivably have had advance information of the Apollo. But it ſeems moſt unlikely that he ſhould have been in this particular the precursor of a cinquecento faſhion.

There is therefore no reaſon why the Academy Chriſt ſhould diſquiet us in our attribution of the Winthrop ſtatuettes to Cozzarelli. The ſtatuettes are obviously by the ſame hand as the Oſſervanza Pietà, and the Oſſervanza Pietà is not only mathematically proved to be later than the time of Francesco, but ſhows cloſe analogies with the authenticated works of Cozzarelli. Direct comparison of the Winthrop ſtatuettes with the San Sigismondo and the San Vincenzo leads us to the ſame concluſion. Theſe works form a conſiſtent and unified group; and determine ſharply, at leaſt in one phaſe of his development, the hitherto blurred artiſtic perſonality of the maſter.

In quality, the Winthrop ſtatuettes are perhaps the fineſt work of the ſculptor.

A. Kingdon Porter

A YOUTHFUL WORK OF ANDREA DI GIOVANNI

THE Rhode Island School of Design at Providence has acquired an exceptionally attractive panel picture of the Madonna and Child (Fig. 1) which appears at first sight to be a product of the Sienese school of the latter part of the fourteenth century. No one will deny the Sienese character of the picture, although closer study may suggest its attribution to Andrea di Giovanni, a painter of Orvieto.

I recently had occasion to call attention to the fact that, even as late as the beginning of the fifteenth century, painting at Orvieto was dominated by the artistic tradition of Simone Martini.¹ Two important polyptychs of the great Sienese master were until late years among the treasures of the town. One still exists in the Museo del Duomo; the other has passed into the collection of Mrs. Gardner at Fenway Court. There is also a Madonna della Misericordia in the Cathedral of Orvieto, and a Madonna and Child in the Museum. Both are by Lippo Memmi, a painter whose best works are hardly distinguishable from those of his brother-in-law and master, Simone Martini. That most of the masters of Siena continued to paint in the manner of Simone Martini may be seen from their works in the churches of San Giovenale, San Domenico, and the Cathedral.

We learn from documents that between 1357 and 1400 no fewer than seventeen painters were employed in the Cathedral alone, but only four of these masters have as yet been identified.² They are Ugolino da Prete Ilario, Pietro di Puccio, Cola da Petruccioli, and Andrea di Giovanni.

Ugolino da Prete Ilario was the principal master of Orvieto in the second half of the fourteenth century. He was strongly influenced by Luca di Tomme, with whom he painted in collaboration in 1372, and he not infrequently repeated that master's forms, though in a somewhat coarse manner. Pietro da Puccio executed in 1390 the mediocre frescoes of scenes from Genesis on the North wall of the Camposanto of Pisa. Of Cola da Petruccioli Mr. Berenson has recently written, identifying this modest and not always attractive artist as a follower of Fei.³

A number of documents exist which enable us to follow the career of Andrea di Giovanni from 1370 to 1417. At the former date he was

¹ Raimond Van Marle: "Simone Martini et les Peintres de son Ecole," Strasbourg, 1920, p. 169.

² L. Fumi: "Il Duomo di Orvieto," Roma, 1891, p. 385.

³ B. Berenson: "A Sienese Little Master in New York and Elsewhere." *Art in America*, February, 1918.



FIG. 1 ANDREA DI GIOVANNI: MADONNA AND CHILD
 35½ inches high, 25 inches wide
Rhodé Island School of Design, Providence, R. I.

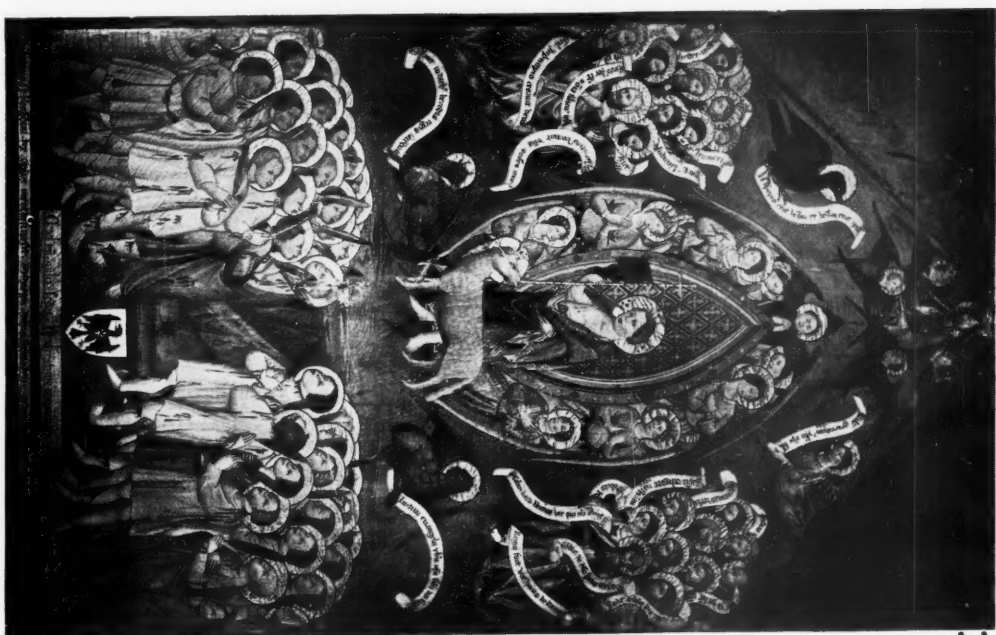


FIG. 2 ANDREA DI GIOVANNI: PANEL OF THE INNOCENT
Church of San Luigi, Orvieto

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working with Cola da Petruccioli and other painters, under the direction of Ugolino da Prete Ilario, on the tribune of the Cathedral of Orvieto; but it is impossible to distinguish in these frescoes the work of the different artists.⁴ In 1380 Andrea was still working in the tribune of the Cathedral. In 1402 he had finished a panel for the church of Corneto. In 1404 he illuminated an Indulgence; and in 1411 he executed frescoes in the chapel of Bonconte in the Cathedral of Orvieto. The following year he decorated the organ of the Cathedral. Four documents dated 1417 show him to have been occupied at that time with the restoration of mosaics of the façade of the Cathedral, probably those executed by Andrea Orcagna.

Two identified works of Andrea di Giovanni are to be seen at Orvieto. One is a panel of the Innocenti (Fig. 2), in the church at San Luigi. It represents the Holy Child with the mystic Lamb in a mandorla of angels, flanked by groups of saints and by the symbols of the Evangelists. Above is a half figure of the Lord carried by four cherubim; and below a group of blood-stained child martyrs. The other is a fresco (Fig. 3), above the left lateral entrance of the Cathedral, representing the Madonna and Child enthroned between two angels. On the completion of this fresco Andrea di Giovanni received in April, 1412, the payment of four florins and five soldi.

With this latter work we shall compare the panel of the Providence Museum; but we must remember that the fresco was executed thirty-four years after the first extant mention of Andrea di Giovanni's activity, and is, therefore, a creation of his approaching old age. Indeed both works at Orvieto reveal that lack of inspiration and of careful execution which so often characterize the late works of minor artists. But the picture in Providence shows neither of these weaknesses and evidently belongs to Andrea's earlier years, perhaps to about 1380; and it was undoubtedly inspired by the work of artists then active in Siena.

The similarity of the forms of the Providence picture with those of the fresco of 1412 suggest that both are by the same hand. The spirit of the work, the drawing of the features, the similar shape of the hands, of the feet of the Child, the wavy hair of the Madonna of the Providence Museum, compared with those of the figures of the Innocenti panel, are all to be noted. The drawing of the mouth of the Madonna of the Providence panel is more refined than that of the fresco, and the eyes of the Madonna of the fresco are rather elongated

⁴ Exception is of course to be made for the frescoes on the right wall which were entirely repainted by Antonio da Viterbo.

compared with those of the Madonna of Providence; but in general the forms are the same. If, with the Providence picture in mind, we search for possible inspirers of Andrea di Giovanni, we find that no earlier Orvietan painting accounts for its fine caligraphical and coloristic qualities; but these elements are present in the work of the Sienese master Fei, in Lippo Vanni, and more especially in Bartolo di Maestro Fredi.

Fei, whose Madonna at San Domenico in Siena has many affinities with the Providence picture, was perhaps too closely Andrea's contemporary to have influenced him so early in his career. There is a fresco by Lippo Vanni which, more than any other of his works, resembles the Providence panel. It is the fragment of an Annunciation, in the cloister of the same church, which, according to a manuscript guide of the city dated 1625, still preserved in the city archives, was signed with the following rhyme:

Septantadue Milletrecento Anni
da Siena qui dipinsi Lippo Vanni.

This fresco is the turning-point in Lippo's career. In his triptych at SS. Domenic and Sisto in Rome, dated 1358, he is still influenced by the Lorenzetti, but in the fresco of 1372 he has become a follower of Simone Martini's manner.

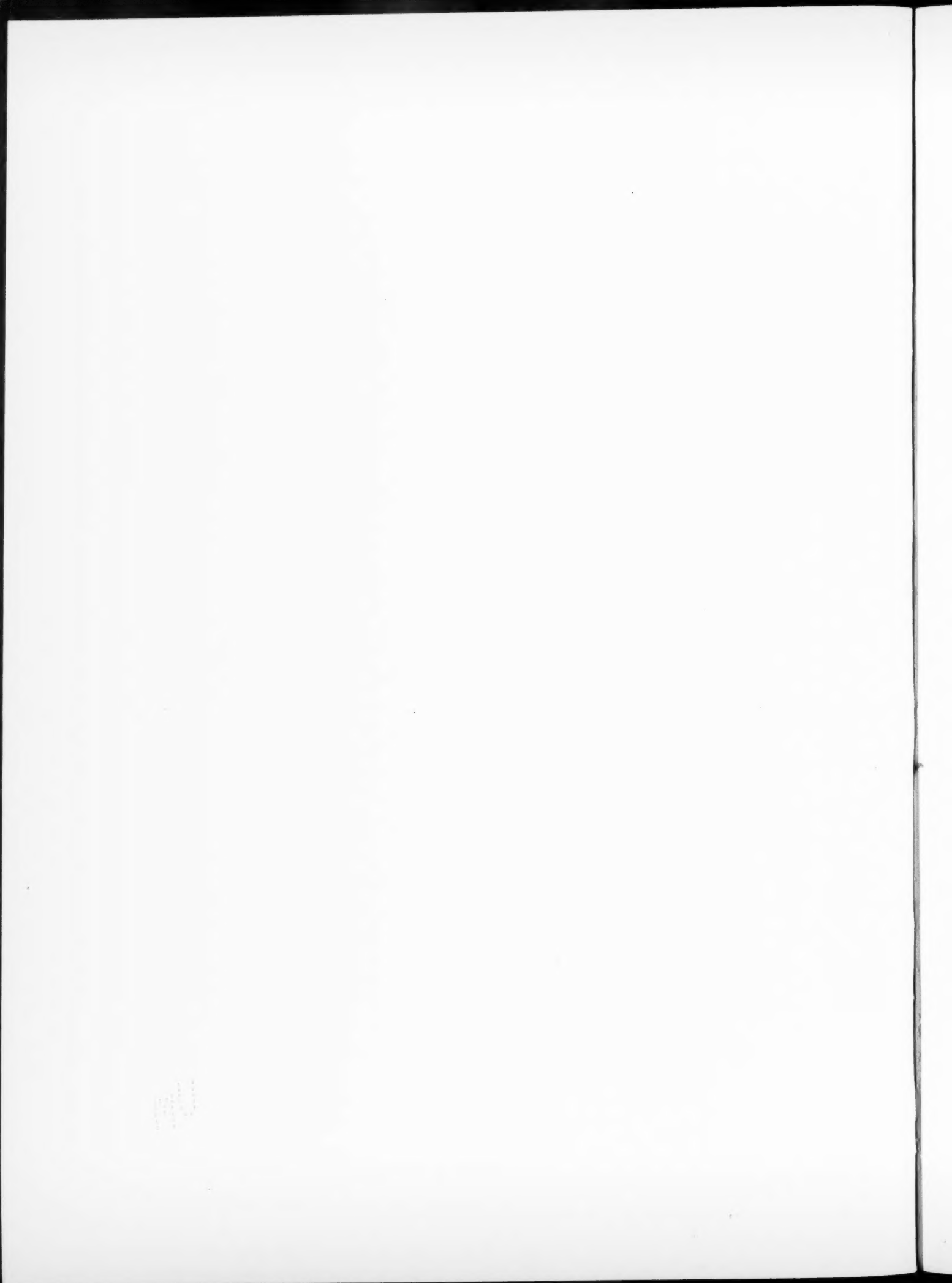
Bartolo di Fredi's datable works are three: the largely repainted frescoes of San Gimignano, probably of 1362, and the two polyptychs of Montalcino of 1382 and 1388. It is especially this later manner of the frequently varying Bartolo di Fredi which seems to have been familiar to Andrea di Giovanni when he painted the Madonna of the Providence Museum. He follows him in the detailed and decorative design, the clear coloring, the somewhat hard caligraphy of the outlines, and in the pink cheeks of his figures. The Madonna of Bartolo's Adoration of the Magi in the gallery of Siena shows clearly the link which existed between the two artists.

The iconography of the Providence picture is not quite clear. Whether the two crowns which the Child holds refer to the coronation of the Virgin where the Lord Himself is also represented as wearing a crown; or whether the panel was once flanked by side-panels with representations of Saints receiving the crown of martyrdom, is a question which we cannot answer.

Randall Starn



FIG. 3 ANDREA DI GIOVANNI: FRESCO
Cathedral of Orvieto



THREE EXAMPLES OF EARLY PISAN SCULPTURE

THERE are few private collections that can claim examples of early Pisan sculpture of similar artistic quality to the ones included in the collection of George and Florence Blumenthal in New York. They belong to a period from which only a small number of important pieces has reached the private collector.

The first of them is a group in marble 22 inches high, of unusual beauty and fineness. It represents the Virgin seated and holding on her lap the Infant Jesus (Figs. 1, 2). The chair upon which the Virgin sits has supports in the shape of lions' legs, and the seat covered with a drapery is ornamented at the back with two lions' heads. The Virgin sits erect facing the front and supports on her left knee the Infant Jesus who is also seated, looks straight before Him and holds the folds of His gown with His left hand, while with His right, of which the fingers are broken off, He was originally giving the benediction. Both the Mother and Child wear gowns shaped in exactly the same way. They are girdled and gathered around the waist and they show a peculiar fold at the neck. Over the Virgin's gown is a richly embroidered mantle covering her shoulders and back and draped over her knees and around the sides of the chair. A head-dress is around her forehead and an exquisitely embroidered veil covers her head, falling in graceful lines over her shoulders and back.

The group just described is an unusual artistic achievement. The expression both of the Mother and Child is full of dignity and earthly detachment and the Virgin herself has a countenance of such loveliness and distinction, she is modeled so finely and each detail of her richly ornamented costume is finished with so much care that only the hand of a great master could be responsible for the execution. As this group has never been published we shall try to determine its artistic origin by the process of minute examination and comparison.

That the work is Pisan is obvious, that it belongs to the second half of the thirteenth Century is equally obvious, from the pose as well as from the costume and the way in which it is draped. A great number of other details, to which we shall return later, point to the same conclusion, and the only man by whom, or under whose leadership this group could have been executed is Niccolò Pisano. His rôle as promoter and developer of mediæval Italian sculpture is known—we are not going to retrace its history here. All we are going to do is

to call attention to certain characteristics found in his works and in those of one or two of his nearest pupils and compare them with characteristic features of our group.

Of his direct pupils we know only a few. In the Siena pulpit made in 1265 and with the artistic expression of which our statuette shows a close relationship, the names of Arnolfo di Cambio, Lapo and Donato are mentioned in the accounts. So is also that of his son Giovanni. According to Karl Fry, Fra Guglielmo, the most faithful follower of Niccolà, was also active in the execution of the Siena Pulpit. However it is impossible to distinguish the hand of any of his pupils in the execution of the single figures as the whole work bears the mark of the master's chisel. For points of comparison we must therefore look to the works which these artists executed independently. As yet nothing of Lapo's or Donato's has come to light. As for Arnolfo di Cambio and Giovanni Pisano, the characteristics found in their art differ from those in our statuette and their names must necessarily be discarded. There remain then Niccolà Pisano himself and his faithful follower and imitator, Fra Guglielmo of Pisa.

Of Fra Guglielmo little is known. According to Supino¹ he was born about 1243 in Pisa and he died in 1313. From 1265 to 1267 we find him in Bologna where he worked with Niccolà at the Arch of San Domenico; in 1270 he executed the pulpit in San Giovanni Fuorcivitas; in 1293 he worked for the Cathedral of Orvieto and in 1304 for the Church of S. Michele in Borgo in Pisa. In all his productions his dependence upon and the likeness of his works to those of Niccolà are very apparent. As we have already mentioned, the execution of our group stands artistically very near the figures of the Siena pulpit by Niccolà Pisano. It also shows certain characteristics which we find only in the work of Fra Guglielmo, among all of Niccolà's followers. It is, therefore, respectively with Niccolà's pulpit in Siena and with the one by Fra Guglielmo in Pistoja that we are going to compare our statuette of which a critical analysis may determine the artistic origin.

In the first place all of the figures in the works of Niccolà as well as those of Fra Guglielmo wear identical gowns with those worn by the Virgin and Child in our group. They are all girdled at the waist, and shaped in the same particular way and they all have the same characteristic fold at the neck, which we observe in our group. Another characteristic feature jointly occurring in their works is the rich

¹ I. Benvenuto Supino: *L'Arte Pisana*, p. 101.

embroidery ornamenting the garments which we find so profusely and exquisitely used in our statuette. Very similarly shaped hands can also be found in the works of both masters.

In comparing the statuette of the Virgin here reproduced with seated figures in the Siena pulpit, we notice the same system of draperies. In taking for instance the Holy woman bathing the Infant in the scene of the Nativity² we see the folds draped similarly around the knee and on the side. The same can be said in comparing it with other figures of the same pulpit, notably with those from the base representing the Liberal Arts. One of them, *Grammar*, sits on a chair similar to the one in our group and has her garments likewise draped. As for the figure personifying *Philosophy*, she is adorned with a richly embroidered costume the design of the embroidery showing the same pattern as our statuette. The luxuriously ornamented veil can be seen in many figures of the Siena pulpit, among others in the scene of the Visitation and in the one representing Paradise in The Last Judgment.³ Many points of comparison can also be found with the figures of the Virtues from the same pulpit.⁴

A strikingly characteristic feature in our group is the way in which the knee is accentuated and the garment draped around the legs so as to indicate their form. This can also be seen in many of Niccolà's figures but it is chiefly brought forth in Fra Guglielmo's works. Indeed in all of the seated figures in his Pistoja pulpit we can observe the same protruding knees, the draperies drawn in the same way over the legs.⁵ We find also in his figures ears shaped in the same way as the ones in our group, the same round eyes painted with black and hands similarly modeled. The particular curls of the Infant's hair can also be traced in his figures, and as for the shape of the gowns, we already mentioned that they are all identical with ours—we likewise spoke of his predilection for profusely embroidered garments.

However none of the figures known to have been executed by him can be compared advantageously with our statuette, although they have so many characteristics in common. They are clumsily modeled, and they do not show the same ease and grace in the pose and movements, the same loveliness in the expression. We are,

² Venturi. *Storia dell'Arte Italiana*. Vol. IV, p. 9, fig. 5.

³ Photograph Alinari, 8984.

⁴ Photograph Alinari, 8986 and 8988.

⁵ See for the protruding knees and the draperies around the legs his Virgin of the Annunciation and the seated apostles in his Pistoja pulpit reproduced in Venturi. *Storia dell'Arte Italiana*. Vol. IV, figs. 38, 39 and 42, or photographed Brogi 4517 and others.

therefore, inclined to think that in spite of the likenesses mentioned, the group should be attributed to Niccolò himself and not to his follower. It is a work of such beauty and perfection that only the hand of a master could be responsible for its execution and this hand could only be that of Niccolò, as outside of Fra Guglielmo there is none of his pupils whose independent works show definite points of resemblance with our group. Its date of execution falls after that of the Siena pulpit which he began in 1265 and before his works at the Fontana Maggiore in Perugia where he was active from about 1274 to 1278. It shows the majesty of his earlier productions combined with the softness and loveliness which we find only in his later works, and which in the highest degree is expressed in the Blumenthal group.

The second work we are concerned with in these pages is a standing figure of a Virgin and Child (Fig. 3) made about thirty years later by his son and pupil Giovanni Pisano. In the first group we saw the Virgin sitting and holding on her lap the Infant Jesus. They look straight before them and have an earnest and detached expression. Here the Virgin is standing holding on her left arm the Infant Jesus from whom she tries playfully to take away the apple which He holds in His right hand. They look smilingly at each other and the Child's expression is full of joy and happiness. The draperies also differ completely from the ones just described. They do not show any more the gown gathered and girdled at the waist with a fold at the neck. They also no longer show the symmetrical and close folds of the garments nor the minute and richly ornamented details of the costume. The attire of the standing figure is executed with the greatest simplicity. The gown which the Virgin wears shows a plain and tightly fitting bodice. A mantle covers her head, back, a part of her shoulders and is draped in front over her gown; its only trimming consists of a fringe in the lower border. On her head is a veil and over it a low jeweled crown. Her face is of great delicacy with its straight nose, almond shaped eyes, closed mouth and short chin. She is looking down at her child clad in a one piece simple dress. The attitude both of the Mother and Child is full of tenderness and love, the first appearing rather pensive, the second joyful. This group has nothing more to do with the Hieratic Madonna of the Romanesque period and it also differs greatly from the one we were just discussing. It shows a more highly developed type of the Madonna nearing the ones from the French cathedrals by which it is obviously inspired.



FIGS. 1 and 2 NICCOLÒ PISANO: VIRGIN AND CHILD
Collection of Mr. and Mrs. George Blumenthal, New York

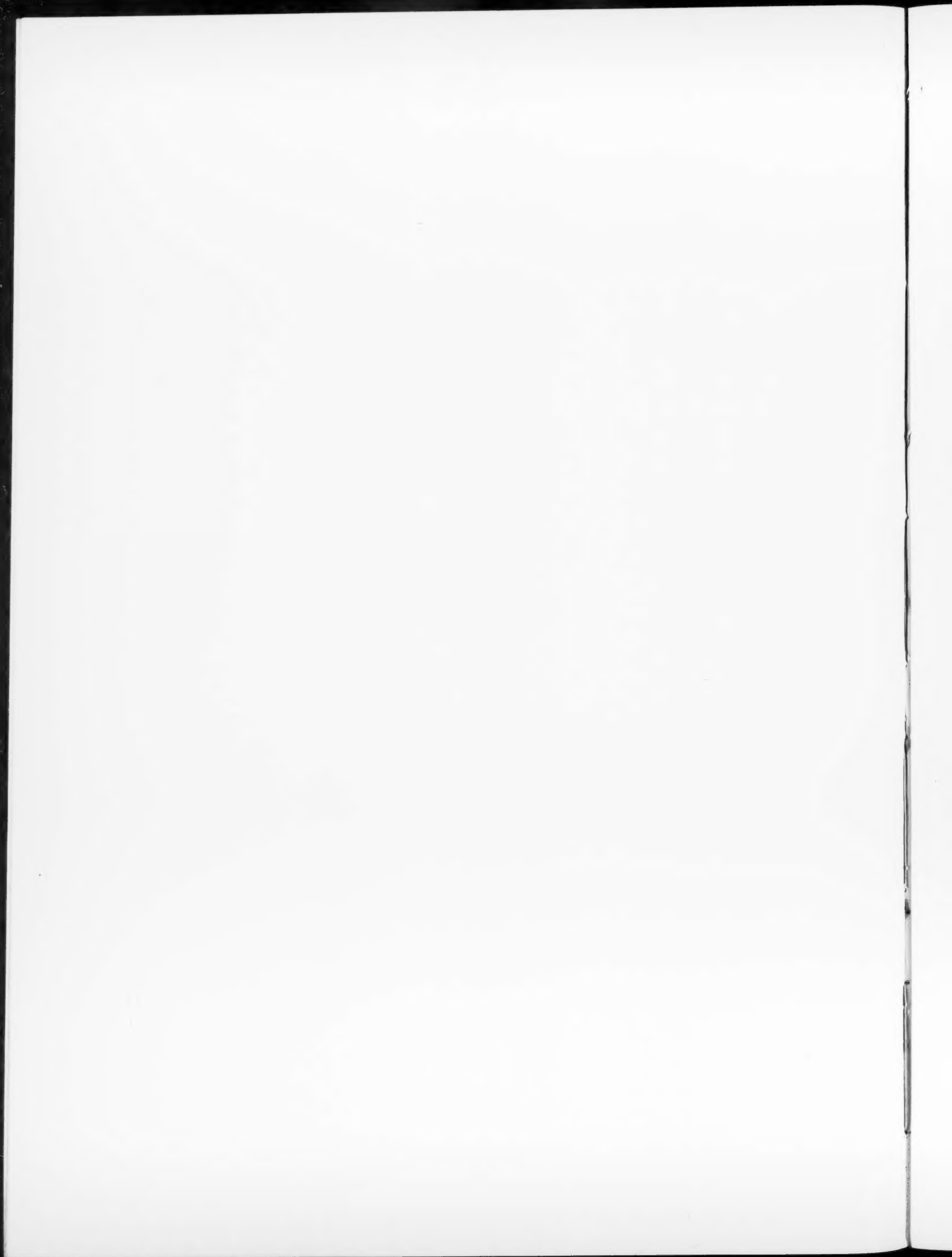




FIG. 3 GIOVANNI PISANO: VIRGIN AND CHILD



FIG. 4 GIOVANNI PISANO: BUST OF A YOUNG WOMAN

Collection of Mr. and Mrs. George Blumenthal, New York

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Placed on a pedestal, in a niche against a background painted in blue it produces an impression of irresistible loveliness.

It comes from the Palace of Prince Chigi-Saracini and it shows Giovanni's artistic development in one of its best phases. Though artistically formed by his father under whose leadership he worked for many years, he has conserved nothing of his technique. While in Niccolò's work we see every detail worked out with care, the types and gestures represented with a certain uniformity but greatness, in Giovanni's work the details seem to be sacrificed for the general effect and everything unnecessary eliminated to accentuate the principal movement or the particular point he wants to bring forth. He takes his inspiration from nature, simplifies its form and arrives at the formation of individual types and movements greatly varying from each other. In his Madonnas which chiefly interest us in connection with the Blumenthal group, he simplifies the forms of his father and creates a type of his own, though to a certain extent influenced by French models. Among those which bear a close relationship with the statue in question there is the Madonna from the Arena of Padova and the one in ivory in the Baptistery of Pisa. The second was, according to a written document, made in 1299, though Justi, basing his opinion on the style of the statuette, ascribes it to about 1310.⁶ As for the Paduan Virgin, it was made about 1303-1305.

The Infant in our group greatly resembles the Paduan Infant.⁷ It is the same smiling and happy face with a dimple in His round cheek, it is the same head with curled hair, the same eyes, forehead and nose. He looks at His Mother with the same smiling expression, and taken as a whole the heads are almost identical. His costume differs and instead of wearing the one piece gown like the Infant in our group He wears a dress girdled at the waist and a mantle clasped in front and draped in such a way as to leave His hands free and to expose a part of His gown in front.

As for the Virgin she very closely resembles the ivory Virgin in Pisa⁸ both as to type and costume. They have the same straight nose, the eyes, mouth and chin similarly shaped, the same gown with a tightly fitting bodice and a mantle trimmed and draped in the same way. The pose is different, the Pisan Virgin holding her head

⁶ Ludwig Justi: Giovanni Pisano und die toskanischen Sculpturen des 14 Jahrh. in Jahrbuch der Preussischen Kunsts. 1903, page 263.

⁷ See reproduction in Venturi. *Storia dell' Arte Italiana*, Vol. IV, pp. 208-209, figs. 140-141.

⁸ Reproduced in I. Benvenuto Supino: *Arte Pisana*, p. 137.

up to look at the Child while in our group she looks down at Him. The Child's gown also resembles the one in Pisa except for the mantle which in our group is missing. As for the way in which the draperies fall around the Virgin's feet, they more closely resemble the ones from the Madonna della Cintola in Prato⁹ where the Child wears a gown similar to ours. It is also interesting to compare our statue with figures from Giovanni's pulpit in Pisa finished in 1311 and now in the Museo Civico of that city: notably with the Virgin from the Presentation in the Temple¹⁰ which shows an almost identical type. We see there the same nose, the same short chin, the same shape of the face. She wears a dress with the same plain, closely fitting bodice. The mantle covers her right arm and is held under it in exactly the same manner, though the draping in front somewhat differs. All these analogies point to the fact that our statuette was probably made around 1305-1310 at about the same time as the works with which we have compared it. It is a charming addition to the long list of Giovanni's works and it can be classed among his finest productions.

The last piece we are concerned with here is a fragment (Fig. 4) of great artistic achievement. It comes from the Dome of Siena and it represents the bust of a young woman wearing over a tightly fitting bodice a mantle the end of which she draws over her left shoulder with her right hand. Her hair is loosely arranged in soft curls over her head and two curly strands fall to her shoulders. Her head is bent forward a little to the left, and her face has a soft and mild expression full of poetry and charm. The modeling is fine, the flesh is treated in the most exquisite manner and the hand with its long fingers beautifully shaped expresses a whole poem in itself. Even in its fragmentary state this piece is a truly great work of art and indicates the hand of a master. Stylistically it shows the characteristics of Giovanni's art and artistically it can be placed among his best productions. The date of its workmanship would fall between 1284 and 1295. At this time he was active in the construction and ornamentation of the Façade of the Dome of Siena, which according to chronicles was begun in 1245 after the plans of Niccolò Pisano.¹¹ The Façade has in the last century been restored and most of the damaged sculptures have been removed to the

⁹ See Reproduction in Max Sauerlandt: *Über die Bildwerke des Giovanni Pisano*, Frontispiece.

¹⁰ Ibid. p. 93, fig. 24.

¹¹ Albert Brach: *Nicola und Giovanni Pisano und die Plastik des 14 Jahrhunderts in Siena*, p. 32.

Museum of the Opera del Duomo and replaced by copies. The fragment we are concerned with is supposed to be one of the original pieces from the Façade. This seems to be confirmed by the monumental style of the work in question and by the close relationship it bears with Giovanni's works in general and with his sculptures from the Dome in Siena in particular. It is, among others, interesting to compare it with the figure representing "Augusta Perusia" from the Fontana Maggiore in Perugia and with one of the Sibyls from the Siena Dome.¹² Its workmanship is excellent and it unquestionably belongs, with the two other pieces, to the best period of Mediæval Italian sculpture. Their artistic quality and historical importance added to the fineness of the execution make them a truly impressive addition to this already distinguished collection.

Stella Rubinstein

ALBERT PINKHAM RYDER'S BEGINNINGS

THE usually dependable stork sometimes quaintly loses his bearings and drops his precious burden in unlikely places. This happened when James McNeil Whistler was born in Lowell, Mass., in 1834, and when Albert Pinkham Ryder arrived in Mill Street, New Bedford, Mass., on March 19, 1847. Whistler did not fail to protest against the stork on grounds both of geography and chronology. To a would-be fellow townsman and contemporary he declared that he would be born when and where he chose. Albert Ryder never quarrelled with the date or place of his birth, and though it is hard to reconcile his lunar poetry with his upbringing, he shows certain traces of his origin. His people for several generations back were Cape Codders from Yarmouth, mechanics, shopkeepers, seagoing men. Ryder was himself what is called on the Cape an "independent" person, hard to move, immune from outside pressures. Well meaning friends at different times tried to lure him into comfortable quarters and to induce him to produce regularly and be prosperous. Ryder's answer was to lock himself more tightly in his Eleventh Street attic.

¹² Venturi: *Storia dell' Arte Italiana*, Vol. IV, p. 26, fig. 16 and p. 183, fig. 118.

No Cape Codder will be driven or even much urged. To the chagrin of long-suffering patrons, Ryder often kept a promised picture in hand for a score of years. Concerning a client who had been gradually trained to patience, he once remarked, "lately he has been very nice about it, only comes around once a year or so." The precise humorous inflection will be more readily grasped on the Cape than anywhere else in the world.

Cape Cod too is a haunted region. Spiritualism swept over it in the thirties and forties. And the abundant new ghosts found already installed the spirits of the victims that Captain Kidd slaughtered over his buried treasure. The pines around Tarpaulin Cove have seen the pirates, the British and the Yankee privateers dropping anchor opposite their sweet spring. And the soft humid air of the Cape entraps more moonlight than any air I know, and then the tiny sand dunes loom gigantic between the moonpath in the sea and the veiled sky. And the little fish-houses offer spectral walls and blue-black mysteries of gaping doorway. Such were the visual memories of Ryder's stock. It proved a sufficient artistic inheritance, and in his later years he willingly went back to confirm and enhance it.

Albert Pinkham Ryder came up in the decency of old New Bedford, graduated in due course from the Middle Street Grammar School, and began to paint. Most of his juvenilia have perished. Indeed we are as badly off for his first steps as we are for those of the average old master. One or two pieces that I have seen suggest in their sirupy brownness the influence of Albert Bierstadt. A repellent, metallic painter in his Rocky Mountain vein, Bierstadt was a mildly attractive landscapist when off his guard. He dealt in luminous browns and yellows after the fashion of Hobbema as understood at contemporary Düsseldorf. Every well regulated New Bedford home is still likely to have a Bierstadt of this livable type. He was one of the wealthiest and most prominent citizens of the town and perhaps the most highly considered American artist of the sixties. Ryder's developed style may be considered as merely an intensification of Bierstadt's minor vein, the yellow-brown being carried down towards black, the timid veiled blue assuming a green resonance. Possibly certain tawny pictures of large size lying in disrepute among the dealers are really the early Ryder's. They are at any rate what the early Ryder's should be if his point of departure were Bierstadt. It is a ticklish critical question which I cannot presume to settle. Moreover, its artistic importance is rather slight.

Young Ryder came to art and indeed to life sorely handicapped. His great frame had been poisoned through vaccination. In particular his eyes had been so weakened that any strain tended to produce ulcers. Naturally he drifted into an owlish sort of life, wandering off into the moonlight at all hours and avoiding the glare of the high sun. The physical and moral solace of these moonlight strolls is a chief emotional content of his pictures. Indeed the forms of most of his compositions can be directly traced to such memories. His trees in their distortions and bold pattern are merely the dwarf oaks seen against an evening sky, his misshapen hulks are merely those obsolete carcasses that darkle on that little graveyard of ships, Crow Island, his misty stretches of calm water in moonlight washing the feet of shadowy dunes can be seen at South Dartmouth. Even the rare bits of stately architecture in his pictures suggest the Georgian porticoes and belfries and gables along County Street. All his life long he assiduously reinforced his particular type of vision, but I think he added rather little to the visual memories of adolescence. Even the element of glamour and peril in his sea pieces grows out of New Bedford. Her hardy sons pursued the whale to the ends of ocean. Ships came back bleached and battered, mere wraiths. The little schooners plied to George's Banks through leagues of treacherous shoals and baffling current. Ryder never attempted a literal record of this nor of anything, but the spirit of adventure and hazard in his work found its nourishment along the New Bedford wharves. His scudding ships are wholly fantastic, yet very like some hard clammer's skiff staggering up towards Fort Phoenix before a souther, its bellying, tiny spritsail at once deformed by the urging blast and full of moonlight.

In a precious autobiographical fragment Albert Ryder tells us how the vision of his art suddenly came to him. He began by studying the great masters, naturally in engravings, and copying them.

Like many old Yankee families the Ryders produced just one money-maker, and he loyally helped out the rest. William Davis Ryder came to New York soon after the Civil War and set up the eating-house of Ryder and Jones at 432 Broadway. It prospered. By 1879 William was proprietor of the Hotel Albert in West Eleventh Street. The rest of the family followed his fortunes to New York. In 1871 we first find Albert Ryder with his father Alexander registered at 348 West Thirty-fifth Street. They were only waiting for brother William to move into larger quarters at 280 West Fourth Street. That was the family home for many years, until 1879, when

William moved to 16 East Twelfth Street near his hotel, and Albert Ryder set up his studio.

Evidently the old father tried to do his bit, and not too successfully. We find him in 1877 running a restaurant at 36 Pine Street. Evidently it was a bad venture, for within a year he is registered as a milk man. That lasts a year or two. In 1877 he is superintendent, sexton, of St. Stephens at 35 Howard Street. That job again lasted little more than a year and was the old man's last activity. By that time perhaps William had managed to convince him that it was in the financial interest of all that he should forego the luxury of self-support.

For two years from 1871 Albert Ryder is described in the directories as an "artist." Doubtless this is the period of his association with William E. Marshall, the portrait painter and engraver. Marshall had made solid studies with Couture, and was a serious craftsman. Ryder was possibly rather an assistant than a pupil. This we may surmise from the scrupulousness with which in 1873 he registers himself as a "student" when he enters the school of the National Academy of Design. Since neither the training of Marshall nor that of the Academy is reflected in Ryder's work I pass both briefly. His position as a student of the Academy gave him the chance to exhibit a landscape called "Clearing Away" in the exhibition of 1873. In 1876 he showed a "Cattle Piece" and thereafter contributed with fair regularity. He tardily became an Associate in 1902 and was soon promoted to be an N.A., in 1906. The sojourn with Marshall invites exploration. It raises the probability that Ryder painted portraits which have been lost. One such was seen and described by Sadakichi Hartmann about 1900. He writes of it in his "History of American Art."

"The first glance told me it was a man in American uniform, after that I saw only the face, the tightened lips, the eyes; it was as if a soul were bursting from them. . . . This portrait immediately gave me a keener insight into his artistic character than any other picture. Everything was sacrificed to express the radiance of the innermost, the most subtle and intense expression of a human soul."

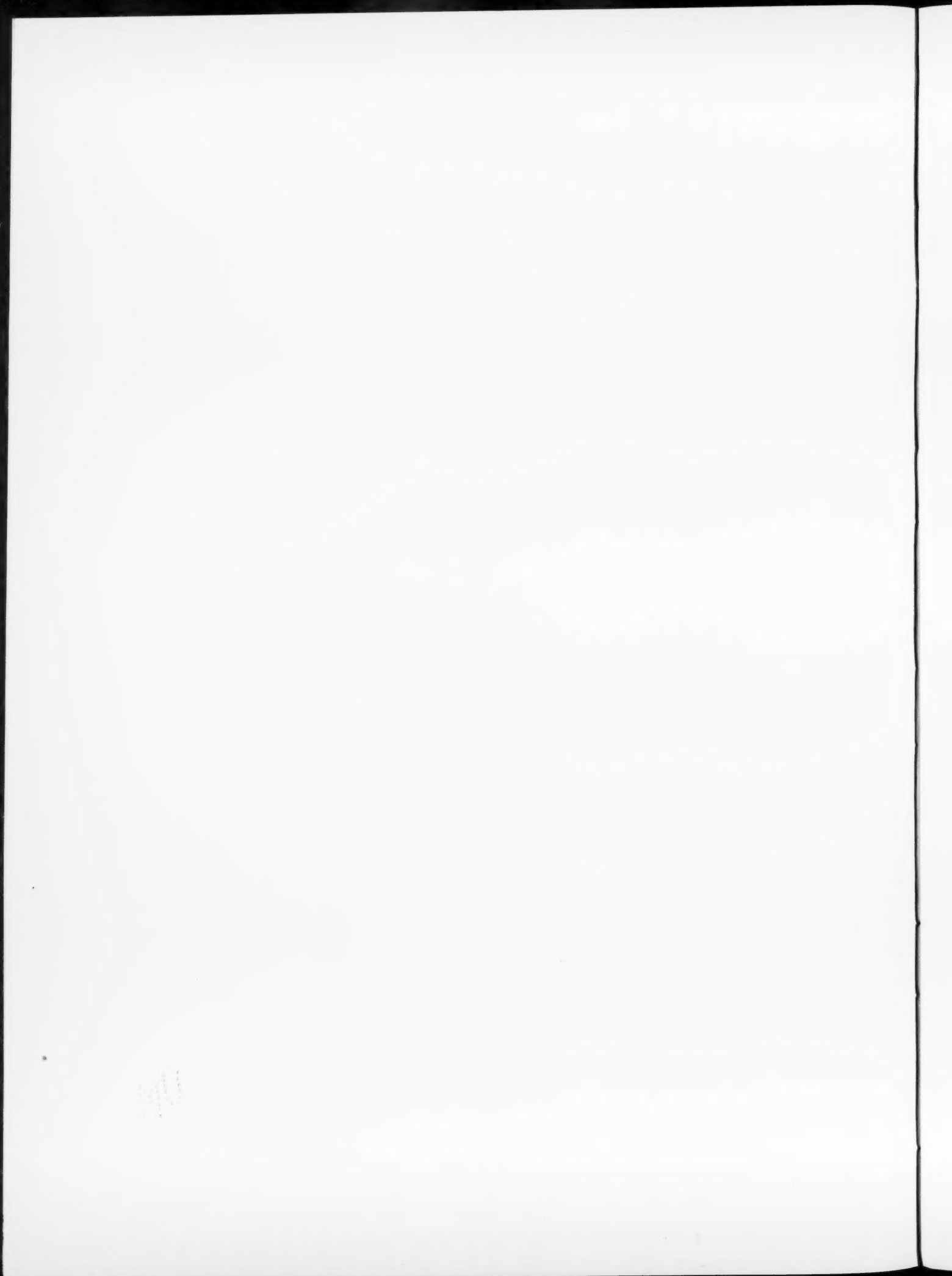
About 1876 the Scotch connoisseur and dealer Daniel Cottier discovered Ryder. He and his partner James Inglis thenceforward counted for much in whatever small prosperity Ryder ever enjoyed. Cottier's influence was great with the few aesthetically aspiring New Yorkers of the moment. He promptly showed Ryder's pic-



ALBERT P. RYDER: BY THE TOMB OF THE PROPHET
*Panel, 5 $\frac{3}{4}$ inches high, 11 $\frac{1}{4}$ inches wide. Signed lower left, A. Ryder
 Collection of Mr. Louis A. Lehman*



ALBERT P. RYDER: FISHERMAN'S COTTAGE
*Canvas, 12 inches high, 14 inches wide
 The Phillips Memorial Art Gallery, Washington, D. C.*





ALBERT P. RYDER: THE LAST LOAD
Panel, 6½ inches high, 12 inches wide. Signed lower right, A. P. R.
Collection of Mr. Edwin S. Chapin



ALBERT P. RYDER: MOONLIGHT BY THE SEA
Canvas, 8 inches high, 10 inches wide
Collection of Prof. Frank Jewett Mather, Jr.



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tures alongside those of Abbott Thayer and Francis Lathrop. When, in 1877, the Paris-trained insurgents founded the Society of American Artists, Ryder was among the first to be invited. It showed liberality for these apostles of dexterity to choose a man whose methods were as fumbling as his imagination was exquisite. Ryder very faithfully exhibited with the Society and became an academician with the rest at the time of the merger. His few artist friends, Alden Weir, Charles Melville Dewey, Albert Groll, and Alexander Schilling were in the new movement. The few critics who deigned to notice his early efforts admitted his force of invention but gently deplored his lack of fidelity to nature. Indeed a chiding paragraph on Ryder and Blakelock was almost ritual in sound criticism of the day.

In 1881 a miracle of liberation befell Ryder. Up to his thirty-fourth year he had lived as a semi-dependent with his family. The solitude and disorder which were the very necessity of any creative existence for him had been impossible. Now he set up his own studio in the old Benedick on Washington Square East. It was then new, an effrontery of unwonted height with its six stories, a sinister symbol of an impending emancipation of American bachelorhood from the semi-domesticity of the boarding house. There Ryder worked for ten years and there I am confident three-quarters of his pictures were conceived. School days were over and mastery at hand.

Frank Jewett Mather.

A MODERN ETCHER

MR. W. C. Montgomerie has come very much to the front in etching during the last few years, and in this sense the title which I have chosen for this notice seems to be entirely appropriate. A soldier by profession he had always the love of art in his blood, and when invalided after the South African war—during which he served in the 17th Hussars, and was mentioned in despatches—he took up drawing in the Slade School Life Class while in London in 1902. In the year following he was already devoting his whole time to art, basing himself on the great masters of the etcher's art, Rembrandt and, among the moderns, J. McNeill Whistler. This influence is apparent even in his work of the last two years; and, when I came to review his show last summer, I noted that "this artist has obviously been influenced by Whistler, and not less so by the luminosity and breadth which is to be found in the artistic work of Mr. D. Y. Cameron." Mr. Montgomerie himself was born (in 1881) in Edinburgh, and it is a fact to be noted that many of our most promising etchers come from across the border: the reason I do not imagine to be anything in the bracing air of bonnie Scotland, so much as in the direct encouragement which this art of the etcher receives north of Tweed.

Mr. Montgomerie was in South America for some years before the Great War, which naturally put a stop to his artistic work, for at its commencement he joined up with his old regiment, but was employed in the Secret Service. He seems to have recommenced with his etching of "Mudros" exhibited last summer in London, and from this plate goes right forward, making, in my judgment, steady and marked progress, and having now well over seventy plates to the good. When I saw his exhibition of last summer I selected for notice his *San Vigilio on the Lake of Garda*, *The Cross, Dinant and Arisaig*, and mentioned the handling of shadow in *On the Tay and Sunset*. I should now add to the above *El Palacio, Burgos*, which I remember noting specially at the time—a view which I know myself from the riverside, with the wonderful old north Spanish city and her cathedral rising over the plain; and with this *Venice from the Lido*, *La Côte des Basques*, and nearer home *The Thames near Henley*,—a very successful plate,—*The Kyles of Sutherland and Loch Ericht*.

In the *Venice* plate I admired the expanse of luminous water, with in the distance the broken line of domes and bell-towers against the sky; and this effect, varied and accentuated according to the

subject, the wide sweep of water and sky, the dark line of coast, of mountains or wooded middle distance (The Pool, The Clyde, The Thames near Henley, Loch Ericht, Loch Achray, Arisaig, The Kyles of Sutherland, The Sand Dunes) appears frequently in these plates, but never fails to attract. Quite a different effect in spacing and massed shadow appears in his Doorway of the Pantheon, and a very recent plate, the Chelsea at Night; and yet again in the greater depth of tone in The Highland Loch, and in his large plate of Linnhe as in List following.

All this means that Montgomerie is advancing, progressing, finding himself: basing his art on the great models—for who could be better than those mentioned above—keeping that fine reserve and quality which is the hall-mark of his work, he is broadening out, seeking richer, wider fields of expression. The etcher's art is the intimate expression of personality: its very limitations are its attraction, when, as here, that expression is entirely sincere.

Seelys Brinton

SELECTED LIST OF ETCHINGS

BY W. C. MONTGOMERIE

- | | |
|--|--|
| 1 <i>Mudros</i> 7½" x 12" | 16 <i>The Thames near Henley</i> 5¾" |
| 2 <i>On the Tay, Sunset</i> 5" x 7⅞" | x 13½" |
| 3 <i>Loch Ericht</i> 5" x 10⅞" | 17 <i>St. Jean de Luz</i> 14¾" x 7" |
| 4 <i>Kyles of Sutherland</i> 5" x 10⅞" | 18 <i>El Palacio, Burgos</i> 8" x 13⅞" |
| 5 <i>Loch Achray</i> 7" x 9⅞" | 19 <i>Loch Katrine</i> 6¼" x 15¼" |
| 6 <i>San Vigilio</i> 8¼" x 6½" | 20 <i>La Côte des Basques</i> 7½" x |
| 7 <i>The Cross, Dinant</i> 12" x 9" | 12½" |
| 8 <i>The Tay</i> 5" x 10⅞" | 21 <i>Lac Morisot</i> 6⅞" x 11⅞" |
| 9 <i>Arisaig</i> 6½" x 11⅞" | 22 <i>The Tweed</i> 5" x 11¼" |
| 10 <i>The Sand Dunes</i> 7¾" x 11⅞" | 23 <i>On the Tay</i> 10" x 8" |
| 11 <i>The Dart</i> 7½" x 12⅞" | 24 <i>Sunset</i> 9" x 11⅞" |
| 12 <i>The Kyles of Lochalsh</i> 6¼" x | 25 <i>Lagoons, Venice</i> 5" x 7⅞" |
| 10" | 26 <i>The Mountain Loch</i> 13½" x |
| 13 <i>Ballachulish Ferry</i> 6¾" x 9⅞" | 10½" |
| 14 <i>The Clyde</i> 4⅝" x 12⅞" | 27 <i>The Panthéon, Paris</i> 13⅝" x |
| 15 <i>The Pool</i> 6" x 13" | 6½" |

28	<i>Venice from the Lido</i>	6¼" x 13⅝"	32	<i>Dolly Mount Golf Links</i>	6¾" x 11¾"
29	<i>Low Tide</i>	6¾" x 7⅞"			
30	<i>Linnhe o' Larne</i>	12⅜" x 21⅝"		<i>In preparation</i>	
31	<i>Chelsea at Night</i>	12¾" x 6¾"	33	<i>A Monastery in Spain</i>	

A PLEA FOR THE JARVES COLLECTION

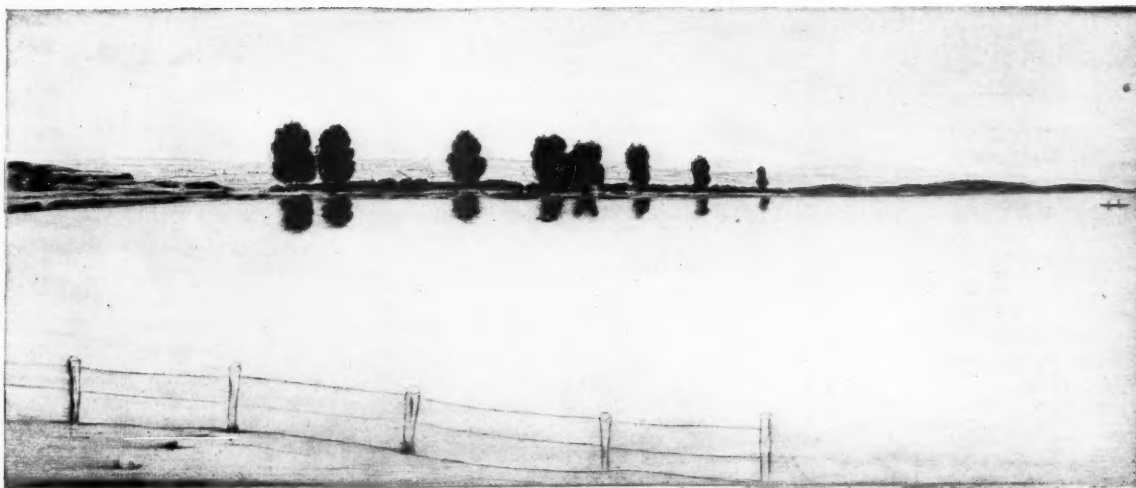
THE importance of the Jarves collection of early Italian paintings to the nation, to the student and to the lover of works of art of the period, needs no emphasis. The catalogue de luxe, published by Yale University makes their universal reputation manifest. The pictures are certainly among the best of their kind ever brought to America.

The collection as it was first formed and as it may later have been extended, exists today in two parts. The pictures which James Jackson Jarves brought to America were first exhibited in New York in 1860. Others were probably added to the collection at a later date. The larger number are owned by Yale University. A smaller number were acquired by Mr. Liberty D. Holden, of Cleveland, and were given by his widow to the Cleveland Museum of Art.

The latter group is adequately housed and admirably cared for. It must be stated with deep regret that the same opinion cannot be expressed of the New Haven group.

I visited the Yale collection in April of 1919. I found a number of pictures in a condition which indicated great deterioration and approaching ruin. I inspected the pictures again in December of 1920.

I do not deem public criticism of technical problems by an amateur to be either wise or just. I therefore availed myself of the offer, made with enthusiasm for the cause and without prejudice, of Mr. Stephan Bourgeois, to accompany me and give me the benefit of his great professional knowledge of the Italian schools and of methods for caring for and preserving old works of art. The observations and statements of fact given herein, are his as well as mine. Mr. Bourgeois's authority to speak will hardly be questioned. He had last inspected the pictures in 1913. He retains a definite impression of the condition of many of them at that time.



W. C. MONTGOMERIE: THE THAMES, NEAR HENLEY

Etching 5 $\frac{5}{8}$ inches high, 13 $\frac{5}{8}$ inches wide

Collection of Mr. Frederic Fairchild Sherman, New York



W. C. MONTGOMERIE: LOCH KATRINE

Etching 6 $\frac{1}{4}$ inches high, 15 $\frac{1}{4}$ inches wide

Collection of Mr. Frederic Fairchild Sherman, New York

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We found evidence that a number of the pictures have been restored in such a manner that further deterioration may have been prevented. Others we found in a pitiful state of neglect.

I was informed from authoritative sources in July of 1919, that the University had appropriated \$6,000 for the restoration of the pictures and that \$2,000 had been expended within a few years. The sum would, I believe, be sufficient if lasting restoration were possible. The unfortunate fact is however well established to my mind, that the housing of the collection is so ill-suited to its purpose, that the pictures cannot be preserved permanently and must be ruined beyond repair if they are not moved to a fit and safe place.

Pictures painted on wood in the climate of Italy, in houses warmed according to fourteenth century methods, cannot stand our climate and our steam heat, unless they be treated and preserved in accordance with methods too well-known to experts and amateurs to need mention here. I was informed in 1919 that heating conditions had received attention with a view to preventing damage from this source. I can find no evidence that the experiment has been successful. Nor are there in sight in the galleries means for regulating atmospheric conditions, the prime requisite used in the Metropolitan, Cleveland and presumably in other well-regulated museums.

The repairs and restorations which have been made are temporary remedies; they have effected no permanent cure. No attempt to prevent damage is manifest. No such attempt could be successful in the present gallery and under existing conditions. Pictures restored over and over again must lose their individuality and charm and will be spoiled entirely. The amateur is only too familiar with the result of the restorer's skill, frequently repeated.

The two Orcagnas, numbers 13 and 14, may serve as a striking example. Mr. Bourgeois found that large blisters which existed in 1913, had been repaired by filling in with modern color. New blisters have developed since then, showing a tendency which cannot be stopped under the present conditions. Periodical repairs must mean the gradual replacing of old colors with modern paint and will result in complete ruin within a period of ten to twenty years. The Orcagnas are the most important artistic documents of the entire collection. They have a place of great distinction in the history of art. Their loss or the marring of their original beauty will be painfully felt. Pictures with a tendency to blistering can be saved only by

transferring them to an atmosphere of heat and humidity, so regulated that rapid contraction of the wood will be stopped.

A part of the building of the University School of Fine Arts is of fire-resistive construction. The major part however is very inflammable. A fire gaining head-way and especially if it originate in the older part, will destroy building and contents. I quote from an expert underwriters' inspection made at my request:

SCHOOL OF FINE ARTS, YALE UNIVERSITY

N/E Cor. Chapel & High Sts., New Haven, Conn.

This consists of a two-story attic and basement stone building, mainly of ordinary joist interior construction, except a small section is good reinforced concrete, but not properly cut off from the balance. Large open stairway. A very prominent undesirable feature is the mansard attic above each gallery, and freely communicating therewith.

It is generally conceded that buildings containing art treasures of this character or important records should be of the best type of fire-proof construction, and to expose them to possible loss by fire is a matter of negligence. A fire occurring in the attic from any cause would be very difficult to control, and would result in serious water damage. It would seem entirely feasible to remodel the interior of this building, making the floors of reinforced concrete, stairways fire resistive or non-combustible, and provide proper fire cut-offs between sections.

Here follows a summary of our observation of the condition of pictures which showed deterioration.* We could not with the time at our disposal give detailed consideration to the whole collection. I use the numbers of the Yale catalogue de Luxe.

- | | |
|---------------------------------|-------------------------------------|
| 3. MARGARITONE D'AREZZO | 38. Follower of ANDREA DEL CASTAGNO |
| 5. DEODATO ORLANDI | 40. GIUSTO D'ANDREA |
| 6. BERNARDO DADDI | 59. GIOVANNI DI PAOLO |
| 7. Manner of BERNARDO DADDI | 67. Follower of GENTILE DA FABRIANO |
| 13. ORCAGNA | 73. RIDOLFO GHIRLANDAJO |
| 14. ORCAGNA | 74. FRANCESCO GRANACCI |
| 20. GHERARDO STARNINA | 90. BECCAFUMI |
| 21. NICCOLO DI PIETRO GERINI | 94. FRANCESCO BISSOLO |
| 22. AMBROGIO DI BALDESE | |
| 31. ANDREA DI GIUSTO | |
| 33, 34, 35. CASSONI, Florentine | |

*Lack of space compels the omission of the detailed description of the damage to each of the pictures, given in the article as written. The detail will be furnished, upon request, to any one actively interested.

Philip J. Mumford

